



DN MAV · GR PP AV

JEWELLED COIN OF THE EMPEROR MAURICIUS.

FOUND AT BACTON, NORFOLK.

1846-

Drawn & engraved by F.W. Fairholt. F.S.A.

STEVENSON,

T. 844.3

Seth Williams

OBSERVATIONS ON A JEWELLED COIN OF THE
EMPEROR MAURICE, FOUND ON THE 31ST OF
DECEMBER, 1845, AT BACTON, NEAR CROMER,
NORFOLK.

[Read before the Numismatic Society, January 28th, 1847.]

NORWICH, October 30th, 1846.

Gentlemen,

YOU are doubtless aware that an enchased gold coin, bearing on its obverse an imperial portrait, and a legend similar to some of those which Banduri and others assign, with confident unanimity, to *Mauricius Tiberius*,¹ was found about ten months ago at Bacton, on the coast of Norfolk, and has since been presented by Miss Gurney, of North Repps Cottage, in the same county, to the British Museum.

Having had my attention called to the circumstances under which this interesting relic of antiquity was brought to light, and placed in the hands of a lady whose intelligence and discrimination were a sure guarantee for its immediate safety, and the most judicious regard for its future preservation, I am induced to hope that the following notice of the subject will not prove wholly unacceptable to the Numismatic Society—particularly as my humble remarks will have the advantage of being accompanied with a graphic illustration, from the pencil and by the etching needle of an able artist, himself a fellow of the Society of Antiquaries and a member of your council.

¹ Emperor of the East, son-in-law and immediate successor of Tiberius (II.) Constantinus; proclaimed Augustus, A.D. 582, and murdered by the usurper Phocas, at Constantinople, A.D. 602.

This specimen of the ancient *monilia numismatica* was picked up by a poor woman, on her way from the village of Bacton to that of Mundsley, as it lay on the beach near high water mark, imbedded in a branch of sea-weed.—It consists of a small gold piece of money, surrounded by a circular border of the same precious metal, measuring about an inch and a half in diameter. The setting is composed of thirty-eight cells, irregular in their forms, and of different sizes; twenty of these are filled with bits of red coloured stone (probably garnet). The remaining cavities are empty. The annexed engraving distinctly shows the spaces which are devoid of stones; the irregularity of their form is doubtless owing to the broken and damaged thin plates that separate each, having been twisted by violence. The *belière*, or loop, by which ornamental articles of this kind were evidently meant to be suspended, exhibits on the front side a braided or chain pattern, of elaborate and not inelegant workmanship, which also extends itself over the reverse side. With the exception of the loop the back part of the jewel is quite plain; the border encircling the coin but leaving its reverse open to view. On the side of the portrait the inner rim is raised a little above the level of the medal. The outer rim is enriched with an interlaced pattern, corresponding to that on the loop.

The custom of setting gold coins and medallions, in a circular or octagonal frame, of the same metal, may be traced to an early period of the Augustan History. This custom became more and more common in the lower ages, especially under the Byzantine emperors, and was *imitated* long after the western division of the Roman world had fallen a prey to incursions from the great northern hive of nations. The *entourage* of these medals is ornamented with in-layings of either red or blue coloured glass,

or, like the one found at Bacton, with stones, such as sapphires or garnets. But whilst the obverses of these coins are thus surrounded with enrichments, the backs of them offer only a plain smooth surface, through which the reverse of the medal exhibits itself—a sign, perhaps, that the wearing such jewelled portraitures was intended as a compliment to the reigning prince, or at least to the imperial throne, as a mark of loyalty and devotedness.

The late M. Steinbüchel, in his observations on certain Roman gold medallions in the imperial cabinet at Vienna,² many of them of extraordinary size and elaborateness of workmanship, of the highest rarity, and in the finest preservation, says—

“En examinant ces médaillons, on peut observer qu’ils ne sont en partie que *des médailles d’or de la grandeur ordinaire, qui n’excèdent les dimensions communes qu’à l’aide d’enchassures dont elles sont ornées* [the jewelled coin found at Bacton agrees precisely with this description], et que même les autres médaillons d’un coin effectivement plus grand ont presque tous une semblable enchassure. Il est évident que *tous ces médaillons étaient destinés à être suspendus*, les anneaux, qui sont plus forts à mesure que les médaillons sont plus pesants, démontrent que tout était calculé, même l’effet d’un frottement continu.”

These medals represent the heads of the emperors Hadrian, Antoninus Pius, M. Aurelius, Caracalla, Carus and Carinus, Maximianus Hercules, Constantine the Great, Constantius the younger, Valens, Valentinian the younger, and Gratian. Adding to these the pieces preserved in

² Notice sur les Médaillons Romains en Or, trouvés en Hongrie, dans les années 1797 and 1805, par Ant. Steinbüchel, Directeur du Musée, I R. etc., etc.

other museums, and published by different authors, an almost unbroken series of gold medallions is formed, even to nearly the end of the empire —“ avec cette particularité (adds M. Steinbüchel), que plus l'empire Romain allait en décadence, plus ces médaillons grandissaient, de manière qu'il paraît qu'on en recherchait toujours plus le mérite à raison de leur poids.”

The rings, or loops, attached to most of these coin-lockets, and the hooks fixed at the backs of others, clearly shew that they were designed to be suspended from the neck, or to be fastened to the dress, as decorations of honour. In their original destination, those legends and types were in preference chosen, which related to specific records of great victories, or to solemn vows for the health of the emperor, or to the election of one of the Cæsars to the consulate. Afterwards, and especially when the empire, bereft of its glories, sunken low in degradation, and tottering to its fall, had few if any events but those of disaster to commemorate, little or no discrimination was observed in the choice of types and legends for bordered coins, provided they were gold, and bore “the image and superscription” of the reigning prince, or of some other imperial personage. But the ancient custom probably continued to be kept up, in conformity to which they were made to serve as presents from the emperor to his friends and courtiers ; or (what was of infinitely more pressing importance, when invasions of barbarians became more and more overwhelming) to be distributed, in all sizes, but almost always with looped mountings, either as military rewards (*dona militaria*), wherewith to honour those imperial officers and soldiers who had distinguished themselves by their valour and fidelity ; or as splendid, and in some cases very costly, gratifications, by means of which it was vainly

sought to buy off or conciliate the kings and other chiefs of the dreaded northmen.

And now, with regard to the coin itself: this is of the ordinary module of the *aureus*, and quite equal, in point of fabric, to most of the gold money minted under the reigns of much earlier Byzantine emperors than Mauricius. On the obverse both legend and type are perfect. The letters, though rudely fashioned and differing in size from each other, are distinctly marked. On the reverse, the type and also the inscription are in some places worn, in others effaced. On the whole its state of preservation is good—indeed surprisingly so, if there be valid reasons for supposing that it has been subjected for ages to the abrasive action of the waters and sands of the sea.

As will be perceived, on inspection of the accompanying plate, the coin has for the legend of its obverse DNΘΛV. CRPPAVC; and for type, the head of the emperor, with diadem, the breast being covered with the *paludamentum*. For legend of reverse it bears VICTO[RIA] AVCCV (*Augustorum*), between is CONOB inscribed backwards.³ The type is a globe with a cross upon it. In the field, on the right of the cross, M, on the left Λ. The double C, meant of course for GG, doubtless refers to Theodosius, son of Mauricius, declared *Augustus* by his father, A. D. 590. The other constituents of the reverse need no comment. But the legend of the obverse presents, in the way of a satisfactory interpretation, difficulties which I do not pretend to have


³ Besides this reversal, another rather unusual feature will be noticed, viz. that instead of being divided from the type by an exergue, the letters CONOB are separated from VICTORIA on one side and AVCCV on the other by two short double lines, slanting towards each other, thus: "CONOB".

succeeded in removing—yet I shall venture, as briefly as possible, to submit what has occurred to me in the attempt to unravel this little numismatic mystery; appealing, as I do, in a Horatian spirit, to the indulgent candour of many among the members of your learned body, whose superior competency for such a task will, I trust, be equalled by their readiness to impart correct information, on points whereon I am conscious of my own deficiencies; but at the same time no less freely inviting them to participate in the use of whatever suggestions of mine may be found at all entitled to their consideration.

We see on the obverse of this coin DNΩΔV followed by a *dot*, then there is a space nearly filled up by the top of the diademed head; next appears another *dot*, or round point, close after which come the letters CRPPAVC (*see the accompanying plate*). The C, supposing it to have been meant for one, looks like a semi-oval lump, with an indent in its centre, so uncouthly is it formed. The mark *after* the first V, and that *before* the first C, are perfect *dots*, bold, clear, well-defined, and in high relief. Are they to be regarded as punctuations? I confess that I am not inclined to adopt such an opinion. If these dots were intended for divisional marks, why should not similar ones appear between DN, and between PP and AVG? or how does it happen that a point should, as in this case, be placed *before* a letter? But, in fact, how very seldom it is that, on the finest and largest medals, even of the earlier Cæsars, still less frequently, if ever, on imperial coins of the lower ages, one sees points employed between either words or initial letters. That such resemblances to stops, as those which are so conspicuous on the Bacton *Mauricius*, are to be set down as mere imperfections in the striking, is

a supposition to which their raised and decided appearance opposes itself as an objection scarcely to be surmounted. And far is it beyond the reach of my experience to account for these *phenomena*, unless *they* also may with propriety be numbered among the manifold, gross, and eccentric errors perpetrated by ancient die-sinkers, especially those who exercised their much-abused vocation under the Byzantine dynasties.

To shew the way in which this “blundering” propensity was suffered to run riot through the products of the later imperial mints, it may, from almost innumerable instances of a similar kind, be cited, that PPAVG is sometimes by transposition made PPVAG, at other times, by omission of a letter, it stands PPVG. So much for *titular* abbreviations; and as for the liberties taken with *names* of personages, we find that of this very same Mauricius, disguised under the following varieties, viz. MARICI — MARAI — MAKK, etc. (see Banduri.) Nor indeed must we wonder at anything that betrays either slovenly carelessness or barbarous ignorance in the mistakes of moneyers, during the wretchedly degenerate age to which reference is here made.

It has been suggested that the two *dots* in question are letters R and I, which failed in striking, and that, supplying those letters, the legend should be read DN  ARIC PP AVC. But such a mode of interpretation I consider wholly untenable; in the first place, because it does not explain the CR, and, in the next place, because the minutest scrutiny results in proving that what appear as small *dots*, resembling stops, are too perfect, too fully brought out, to be regarded as anything else. On the other hand, I submit that no interpretation, capable of bearing the test of comparison with numismatic facts, can, on the hypothesis

of their being *initials*, be given to the letters CR,⁴ as they stand together on the obverse of the specimen before us.

Banduri, Eckhel, Mionnet, and Akerman furnish, in their respective lists of inscriptions, copied from the *aurei* of Mauricius, the following, among many other varieties, viz :—

DN M̐AV
M̐AVRIC TIBER PP AVC
M̐AVRI TIBER PP AVG

And Mr. Akerman's kindness enables me to add M̐AVRICI TB PPA, a curious form of the legend given by M. De Saulcy, from a gold coin of the same emperor, in the *Soleicol* cabinet.

⁴ That these letters, occurring, as they do in the present instance, on an imperial coin of the *sixth* century, are to be looked upon as initials, is a conjecture which will not, I apprehend, meet with any support from good authorities. C R is allowed to mean *Colonia Romana*. And Hardouin affirms the same collocation of those two letters to signify *Claritas Reipublicæ*. But there are no examples in which that legend is written otherwise than at full length, as is seen on coins of Constantius junior, and of Constans, and even on them, *not* as part of the inscription of the head, but (like *Salus Reipublicæ*, or *Spes Reipublicæ*, or *Securitas Reipublicæ*), as the exclusive legend of the reverse. Besides which, all allusion to the *Res Publica* on imperial coins, seems to have ceased after the reign of Romulus Augustus, A.D. 476. Then, as to whether the C before the R denotes *Cæsar*? I believe the letter C will not be found employed for any such designation, either by itself, or conjoined with any other initial, on medals of the imperial series *subsequent* to Jovian and Valentinian (A.D. 363 and 364). *Prior* to the reigns of the two last named emperors, the initials N C (*Nobilissimus Cæsar*) are of constant recurrence, as is well known, on coins of the western empire, and may be traced back as far as Numerianus (A.D. 282), perhaps further still. The C, however, in all such cases, is immediately preceded by N. But even if it be admitted, that *here* C means *Cæsar*, how is its next door neighbour, R, to be interpreted? To me, it appears evident that C R are *not initials*.

Here we have some remarkable examples of that intermixture of Greek with Roman alphabetical characters, in the same legend, which, about the end of the *sixth* century, began to be adopted on money of the Eastern empire, and which gradually resulted in the almost entire exclusion of *Latin* letters from the legends and inscriptions of coins struck under the Byzantine princes.

In the medal found at Bacton, not only have we to deal with those two little stumbling-blocks of *dots* already spoken of, but there is also a more material circumstance to encounter, viz., that the upper part of the head and diadem of the portrait occupies too much of the space between $\text{M}\Lambda\text{V}$. and .CR to leave room enough for additional letters. Were it not for this two-fold impediment, and the last named in particular, a solution of the difficulty might not unsatisfactorily be found in the supposition, that the letter which precedes the R was meant for a Greek *epsilon*, instead of a Roman $\bar{\text{C}}$; and that, consequently, the reading should be thus:—

DN $\text{M}\Lambda\text{V}$ [Tib]ER PP ΛVC

Dominus Noster Mauricius Tiberius Perpetuus Augustus.

There is, however, among the numerous *gold* coins of this emperor, described by Banduri (Impp. Rom. vol. ii. pp. 664 *et seq.*), one that agrees in both types, and (on the portrait side) *letter for letter*, with the obverse *legend* on the coin of the Bacton jewel, but in which, unlike that coin, there are no *dots* inserted. It is as follows:—

“*Obv.*—DN $\text{M}\Lambda\text{V}$ CRPPAVC (*sic*). Caput Mauricii, cum coronâ ex margaritis, ad pectus cum paludamentum.

“*R.*—VICTORIA ΛVCCV (*sic*), circa coronam lauream, in cujus medio globus, supra quem crux: à dextris M, à sinistris Λ : in imâ parte CONOB.”

According to Eckhel's catalogue, the imperial cabinet at Vienna contains a *gold**Mauricius, bearing for legend of the head DN MAVRC TIB PPA. Here then we find the R placed *before* the C, a position which assimilates that part of the legend more closely with MAVRIC, and with MAVRICI, the most frequent modes of styling Mauricius on his coins. Now, being of opinion that the letters MAV, though on the Bacton medal widely apart from the letters CR, yet form *with them* only one abbreviated word, and also that the last two are transposed by a mistake of the *monetarius*, I come therefore to the conclusion, that the legend in question is, with the greater probability of correctness, to be read, notwithstanding the two dots—

DN MAV. .CR PP AVC⁵

Dominus Noster Mauricius Perpetuus Augustus.

And now, it is high time that I should leave, as best becomes me, the decision upon readings and interpretations, under present discussion, to those who are so much better qualified, in all respects, than myself, to distinguish and point out the true from the erroneous. I cannot, however, conclude a task, undertaken with diffidence and unsatisfactorily performed, without stating that the primary motive for the attempt was a desire to testify my appreci-

⁵ Fröelich, in his 4th Tentamen, observes, “PPA vel PPAVC, Perpetuus Augustus, vel *Pius* Perpetuus Augustus, inferioribus seculis legenda esse, historicorum et veterum inscriptionum esse convenit.” As *Perpetuus Augustus*, the interpretation is fully certified by a bronze medallion of Mauricius, inscribed DN MAVRICI PERP. AVG. The epithet *Perpetuus* seems to have been prefixed to the title of Augustus, for the *first* time, in the mint of Constans I. (A.D. 337), and successively appears on coins of Constantius II., Julian II., Jovian, Valens, Avitus, Zeno, Nepos, etc.

ative respect for a Society to which, from its first foundation, I have had the unmerited honour to belong. My next principal inducement has been, that I might establish for myself some ground of pretension for tendering, as I do with great pleasure, to the acceptance of the President and Council, Mr. Fairholt's plate (finely engraved after his own accurate design) representing one of the rarest and most valuable antiques, in its peculiar class, lately rescued from oblivion, under circumstances scarcely less extraordinary than fortunate, and now, through the medium of private liberality, placed in permanent safe-keeping, with facility of access, amongst the treasures of our greatest public museum. Truly glad shall I be, if "my weak words," on the descriptive points, may, by drawing attention to the ornamental features of so remarkable a curiosity, prove the means of eliciting from others of our Society (whom I could name as practically conversant with such interesting objects of archæological research) some illustrative remarks on the characteristics of Roman, and of Byzantine jewellery, in comparison with that of Saxon, or of Danish workmanship — those remarks having especial reference to the custom of enchasing gold coins and medallions for purposes of personal adornment, and of honorary distinction.

I remain, with unfeigned esteem,

Gentlemen,

Most faithfully yours,

SETH WILLIAM STEVENSON, F.S.A.

To the Secretaries of the Numismatic Society.

P.S.—I am informed, that the Numismatic authorities of the British Museum consider the little treasure-trove of ancient art, which forms the subject of the foregoing

observations, to be an Anglo-Saxon ornament, and the coin in its centre to be a *cast*, made from a gold coin of the Emperor Maurice.

Against any portion of the judgment thus pronounced, it would be presumptuous to set up my opinion. I noted on *some* parts of the coin a *roundness* of angle, in other words, a deficiency of sharpness in the *relievo* of the types, and in the edges of the letters. But this, as numismatists well know, is an appearance equally perceptible on not a few pieces of whose antiquity and genuineness no doubts are entertained; whilst there are *other* parts of the medal, which seemed to me as forcibly brought out as the process of *striking* could possibly have effected. My own suspicions, therefore, were unawakened. But if it be a *cast*, then my humble impression, influenced by authentic accounts of recent discoveries made both in this country, and in France,⁶ would lead me to look upon it, as one, for the guilt of forging which the monetal officers of some more or less distant successor of Mauricius Tiberius, most probably in some state emergency, made themselves answerable. At any rate, it is much too *good* a cast, I think, to have been produced from such a mould as any artificer of the northern nations, during the middle ages, possessed enough of the *falsarius's* cleverness to construct and apply to the coinage of money. Then, as to the setting of this medal, I see the form and pattern of its loop, together with its exhibition of the reverse, as well as the portrait side, so exactly like the small gold coins from Hadrian and the Antonines to Caracalla and Alexander Severus downwards to Valens, converted by their circular

⁶ See "Observations on Roman Coin Moulds" in the *Numismatic Chronicle*, Vol. I. p. 147, *et seq.*, by the Rev. J. B. Reade, M.A.

frames of the same precious metal into a *sort* of medallion (specimens of which are engraved in the *Catalogue d'Ennery*, and in Steinbüchel's dissertation on the Hungarian *trouvailles*), and noting this, I am, with all deference, still disposed to regard the *aureus* in question as owing its encircling garniture to imperial Byzantine (or to Italian) taste and skill, such as it then was; in other words, to the men of the east, or of the west, rather than to the men of the north. And certainly, whether cast in a mould or struck from a die, the coin itself, with respect both to its types and legends, appeared to me of a very different and altogether superior style and fabric, to those *barbarous* imitations of the gold mintages of Greek emperors, which are ascribed to the Anglo-Saxons, and to the Danes.

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AN ACCOUNT
OF
SOME RARE AND UNPUBLISHED
ANCIENT BRITISH COINS,

COMMUNICATED TO THE NUMISMATIC SOCIETY OF LONDON,

BY

JOHN EVANS, F.S.A.

LONDON.

1853.

ON SOME RARE AND UNPUBLISHED BRITISH COINS.

[Read before the Numismatic Society, March 17th, 1853.]

I HAVE the pleasure of laying before this Society drawings and casts of a number of early British coins, the whole of which are of extreme rarity, and the majority hitherto unpublished. The others are now adduced either in illustration of some unpublished coin, or in consequence of their not having been properly represented in previous engravings.

There is a very similar coin engraved in Henry's "History of Great Britain," vol. ii. pl. ii. cl. v. 6, but of much larger module, and described in the plate as of silver, and in the letter-press as electrum. It is, however, not improbable that the same coin was intended to be represented as that now more correctly engraved.

The first is an unique and unpublished gold coin in the collection preserved in the library of Trinity College, Cambridge, to one of the Fellows of which Institution I am indebted for the impressions from which the drawings and casts have been made.

Obv.—TASCI, between the limbs of a cruciform ornament, proceeding from two crescents placed back to back in the centre, and terminating in ring ornaments.

R.—TASC. A horse galloping to the right; above, a bucranium. Gold, size.2.

This presents us with a new type of the coins of Tasciovanus, and is the more interesting from its extreme similarity to the coin No. 2, which was purchased by the British Museum at Lord Holmesdale's sale, and has already been engraved in the *Journal of the British Archæological Association*, vol. vii., and described in the *Numismatic Chronicle*, Vol. XIV., p. 74.

Obv.—ANDO between the limbs of a cruciform ornament, with crescents in the centre.

R.—A horse galloping to the left; above, a bucranium; below, a wheel. Gold, size $1\frac{3}{4}$, weight 21 grains.

The third coin has also a striking similarity to some of those of Tasciovanus, and is likewise in the Museum collection. It was, I believe, discovered in the neighbourhood of Chesham, Bucks.

Obv.—A cruciform ornament with two crescents in the centre, being a very degenerate imitation of the head of Apollo on the Macedonian staters.

R.—ANDO beneath a horse galloping to the right; above, a bucranium between two annulets, one of which is surrounded by pellets. Gold, size 4.

We have here two distinct varieties of coin, each reading ANDO., and each having nearly an exact counterpart among

those inscribed TASCI. It would appear, therefore, that if TASCI. in the one case represents the name of a prince, Tasciovanus—ANDO, in the other, will also represent the name of some other prince, who must also, in all probability, have been a contemporary of Tasciovanus. Who this was, or what was his name at full, I will not attempt to determine. It is, however, worthy of remark, that the *regulus* whose name is by Cæsar given as Mandubratius, is by Orosius called “Androgorius”—as Camden observes, “is evermore called by Eutropius, Bede, and the later writers, Androgius”;¹ or, as he remarks in another place, “Mandubratius, whom Eutropius and Beda, out of the fragments of Suetonius, now lost, call Androgorius; and our Britons, Androgius.”² Were it not that the reading “Mandubratius” is supported by the analogy of the words “Cartismandua,” the “Mandubii,” etc., I should be inclined to consider that an error had crept into the text of Cæsar and that these coins inscribed ANDO. should be attributed to Andubratius. Such an attribution would tend to strengthen Mr. Birch’s suggestion,³ that in the name Tasciovanus may possibly lie the disputed Cassivelaunus. But all this is, of course, matter of conjecture only.

The next coin, No. 4, is very similar in character to Nos. 1 and 2, though exhibiting the name of a different prince, Eppillus, whose coins are principally found in Kent.

This coin was acquired by the British Museum at Lord

Obv.—EPPI in the compartments formed by a treble band, with two crescents in the centre, crossing a wreath.

R—A horse standing; above, a ring ornament surrounded by three pellets; below, a star of pellets, Gold, size $1\frac{3}{4}$, weight $20\frac{3}{4}$ grains.

¹ Camden, Brit., ed. 1637, p. 417.

² Ibid., p. 37.

³ Num. Chron., Vol. VII., p. 81.

Holmesdale's sale, and has been described by Mr. Post in vol. vii. of the *Archæological Association Journal*. It has not, however, hitherto been engraved, though a similar coin, but drawn of twice the size, will be found in Stukeley, pl. xx., No. 3.

The coin No. 5 is of the class usually found in Yorkshire, and attributed to the Brigantes.

Obv.—An unintelligible inscription in two lines, at right angles to a wreath.

R.—DVMNOVEROS. A rudely-executed horse to the left.
Gold, size $4\frac{1}{2}$, weight 75 grains.

It is, I believe, the only specimen known with this legend, as DVMNOCOVEROS⁴ is that which usually occurs. The present coin seems to prove that the ordinary legend should be read as above, and not as EPOS DVMNOCO, and that the V does exist before the E, combined with it into a monogram, and is not merely one of the fore-legs of the horse, as suggested by Mr. Birch.⁵ It is not improbable that the CO. VEROS or VEPOS of these coins is the same in its signification as the VEP. CORF. which appears on another variety. The specimen here engraved is in my own collection; but I am unacquainted with the place of its discovery.

For impressions of the next two coins, both of which are in the Bodleian collection, I am indebted to the courtesy of the Rev. Dr. Bandinel. They have already been engraved by Wise, pl. xvi., Nos. 6 and 11; but so imperfectly, that the inscription is in both cases quite illegible.

The first of these, No. 6, is of the same type as a coin exhibited to the Numismatic Society in December, 1842, by

⁴ Or possibly, DVMNOCOVEPOS.

⁵ Num. Chron., Vol. XIV., p. 78.

Mr. Beesley, and found near Banbury. It is described in the Proceedings of the Society as reading OV ANTEΘ on the reverse; but the supposed OV appears to be merely a part of the degenerated representation of the *biga*, as similar symbols occur on the coins inscribed CORI, and in the same situation. The coin, therefore, may be described as follows:—

Obv.—Leaf resembling that of the fern, being one of the methods by which the wreath of Apollo on the Philippus is represented.

R—ANTED. Rude figure of a horse, with various symbols on the field. Gold, size 4, weight $81\frac{1}{2}$ grains.

My object in bringing this coin forward is partly to remove the misconception that has existed relative to the supposed OV or QV, but principally to point out the exact correspondence of the legend ANTED or ANTEΘ, with that on some of the small silver Icenian coins lately found at Weston and elsewhere, though upon these the first letters are braced into a monogram. It is to be hoped that future discoveries may throw some light upon the meaning of the legend. The next coin, No. 7, is one of the class now attributed to the Iceni.

Obv.—Two crescents back to back, across a triple band, with the usual adjuncts.

R—SAEMV. A horse to the right; across the breast six pellets arranged in two lines, diverging from the shoulder; above, a star of pellets; between the fore-legs a figure in the shape of a V. It is possible that the legend may be SAFMV. Silver, size $2\frac{3}{4}$.

This very remarkable coin is in nearly all respects similar to that of Mr. Huxtable, which is engraved in Vol. XV. of the Numismatic Chronicle, as reading SITMV. On close examination, however, of a cast from Mr. Huxtable's

coin, for which I am indebted to him, I am satisfied that the legend is the same upon both coins, and that the second letter is in both cases an A, though in one the first stroke is partially obliterated, and the third letter is on both either an E or F. The reading SITMV, and the appropriation of the coin to Sitomagus, must therefore be given up, and the interpretation of the legend has still to be sought for.

The coin No. 8 is likewise Icenian, and formed part of the Weston find:—

Obv.—The usual crescented ornament.

R—AESV. A horse similar to that on No. 7; above, a star of pellets. Silver, size $2\frac{1}{2}$, weight $18\frac{1}{4}$ grains.

This unique coin is in my own collection, and gives a new variety of legend, which, like most of the others upon the Icenian coins, is unfortunately unintelligible. It bears some resemblance to the legend ASVP, which is found upon one of the Yorkshire coins of gold.

Of the next two coins, Nos. 9 and 10, the first is in the cabinet of Mr. Loscombe, who kindly sent it for my inspection; and the other is in my own collection. They are both of the same type; but No. 10 gives the completion of the legend of the obverse, and is of ruder workmanship than No. 9. They may be described as follows:—

Obv.—TINCOM, and a zigzag ornament in the spaces between three funicular lines across the field.

R—C —. A horse to the left; above, a wheel; in front, three circles braced; and below, the degenerate representation of the hind-legs of the second horse of the biga. Gold, size $1\frac{1}{4}$, weight $18\frac{1}{2}$ grains.

The method of placing the inscription on the obverse would appear to be intermediate between a mere wreath and an inscription on a sunk tablet.

There can be no doubt that these coins both belong to the same class as those inscribed TIN, etc., that are usually discovered in Sussex and Hants; though No. 9 has already been engraved, but very incorrectly, in the *Num. Chron.*, Vol. I., p. 89: and there, strange to say, the legend on the obverse is considered to be a barbarous attempt to give the name of Cunobeline.

I am inclined, for several reasons, to regard the legend of the obverse, TINCOM, as a part of a single word, and not as composed of parts of the usual legend—TIN. COM. F. In the first place, there is no mark whatever of division between the TIN and COM. In the next place, the legend on No. 10 appears decidedly to terminate with the M, which would not be the case if the legend were TIN. COM. F. In the third place, the C on the reverse was probably followed by an F. as on another type; in which case COM. F. on the obverse, and C. F. on the reverse, would be mere repetition. And lastly, it appears by a coin already well known,⁶ and inscribed TINC on the obverse, and C. F. on the reverse, that the fourth letter of the name of the prince by whom these coins were struck was a C. I conclude, then, that the TINCOM on the present coins is a more extended form of the name hitherto only known as far as TINC; and I consider that the perfect name which it was intended to represent may not improbably have been TINCOMIVS.

The next two coins are both in the Museum collection. No. 11, although uninscribed, may, from its great similarity in type to some of the acknowledged coins of Verulanium, be safely attributed to that city. It is, I believe, unpublished.

⁶ Akerman, "Coins of Cities and Princes," pl. xxi. No. 12; *Num. Chron.*, Vol. VII., p. 16—"Proceedings."

Obv.—A ring ornament in the centre of a star formed by two interlacing squares; the whole within a kind of wreath.

R—A bull standing to the right. Brass, size $2\frac{1}{2}$.

I possess another specimen of exactly the same type; from which it appears that the snake-like figure behind the bull is merely intended to represent the tail and one of the hind-legs.

The coin No. 12 is of Camulodunum; but the meaning of the letter on the obverse is unknown.

Obv.—A, or possibly V, in a circle within a wreath.

R—CAM. A capricorn. Silver, size 2.

My principal reason for adducing this coin is, that it has been incorrectly engraved and described, in the “*Monumenta Historica Britannica*,”⁷ as reading CVN. for Cuno-beline. It is much to be regretted, that in a work professing to treat of our national monuments, and published at no small national expense, the part devoted to a subject of so much importance as the ancient British coinage should be so small, that nearly one-half of the known inscribed types are omitted, while the uninscribed are entirely passed over. Still more is it to be lamented, that among the limited number of coins given, one should be a fabrication, and the inscription on another completely metamorphosed.

The last coin in the plate, and perhaps the most interesting, was exhibited at a meeting of the Numismatic Society on April 28th, 1853, by its owner, Mr. Rolfe, of Sandwich, by the hands of Mr. C. Roach Smith. It is a unique and unpublished specimen of a new type of Eppillus, lately found near Margate, in Kent, the county

⁷ Plate i., No. 48.

to which the finding of the coins of that *regulus* appears to be restricted.

Obv.—COMF within a beaded circle.

R—EPPI. A horse galloping to the right; beneath, a cruciform ornament formed of four ovals and five small pellets. The whole within a beaded circle. Gold, size 2, weight 20 grains.

The type of the obverse bears a strong resemblance to that of the silver coins of Verulamium, on which we find VER within a beaded circle; and it is worthy of remark, that this is not the only instance of analogy in type between the coins of Eppillus and those of Verulamium, as the obverse of the copper coins inscribed EPPI. COM. and IPPI. COMI.⁸ bears a strong affinity to that of the pieces inscribed VERLAMIO.

The type of the reverse of the coin now engraved is very similar to that of some of the small gold coins inscribed VIR.; but the ornament underneath the horse is singular, though one of somewhat the same character is to be found under the horse upon some of the Whaddon-Chase *trouvaille*, and on some of the small un-inscribed varieties of ancient British gold coins.

Like No. 4 in the plate, this coin must have represented the fourth part of the value of the large gold coins of Eppillus; and I may add, that these two are the only specimens of his coins of the small module that are at present known.

J. EVANS.

⁸ Akerman's "Coins of Cities and Princes," pl. xxi., Nos. 5, 6; C. Roach Smith's "Collect. Antiqua," vol. i., pl. v., No. 7, and pl. vi., No. 2.

